

THE TALKING MACHINE REVIEW

INTERNATIONAL

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December

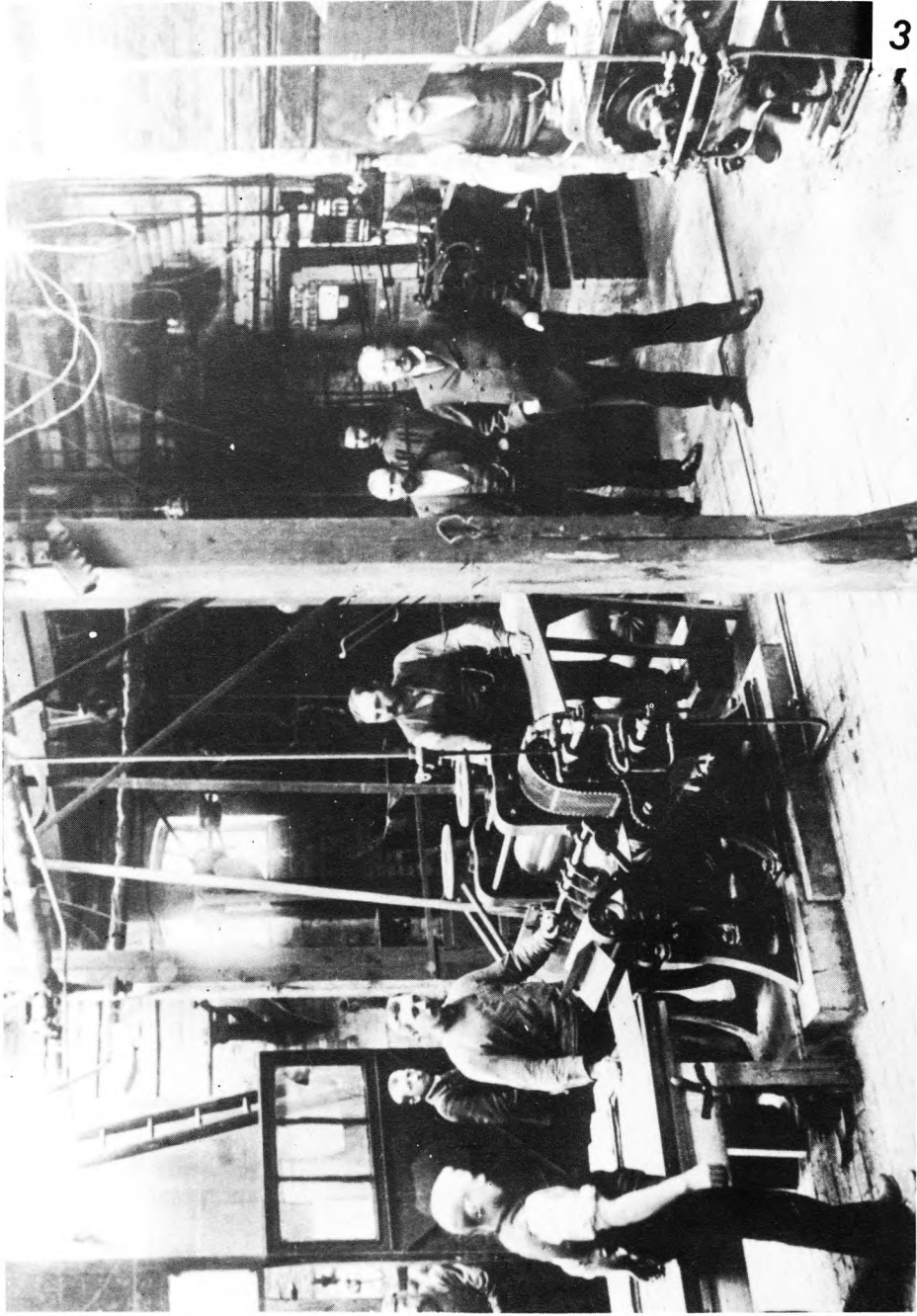
1973



Tracy, Todd and Oliver Berliner in St. James's Park with Frank Andrews



Oliver Berliner, with his children Tracy and Todd, admiring the Golden Gramophone with which he had just been presented. (Polydor International)



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The birthplace of P.G.G. was a corner of Joseph Berliner's telephone factory. Mr. Joseph Berliner is seen second from the right. Around the turn of the century this picture was used in the advertising material of the British Gramophone Co. & its branches where it was described as 'a part of our works'. Sometimes other parts of the factory were shown too.



In 1903 the Deutsche Grammophon Gesellschaft moved into new premises in the Celler Chaussee, having outgrown the telephone factory (Polydor International)



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A scene of society ladies & gentlemen waltzing to the Gramophone by the banks of the Rhine.
This photograph was used in advertising material of the various associates of the Gramophone
Company in Europe.
(Polydor International)

Christmas Morning



“His Master's Voice”

THE GRAMOPHONE CO. Ltd.

Nipper greets the children listening to their new Gramophone on Christmas Morning, 1910.

Mr. Alfred Clark had been an associate of Emil Berliner and Eldridge Johnson and became general manager of the Paris Branch of the Gramophone Company. He began using 'Nipper' as a part of his notepaper heading several months before the English Company, in 1907. He later became Chairman of the Gramophone Company Ltd., and befriended Francis Barraud, the painter.

RECORD RESEARCH METROPOLE PICCADILLY SIMCHA MELBA (10" Black & Gold, electrically recorded)

We should like details of the following records which are still 'blank' in our lists-

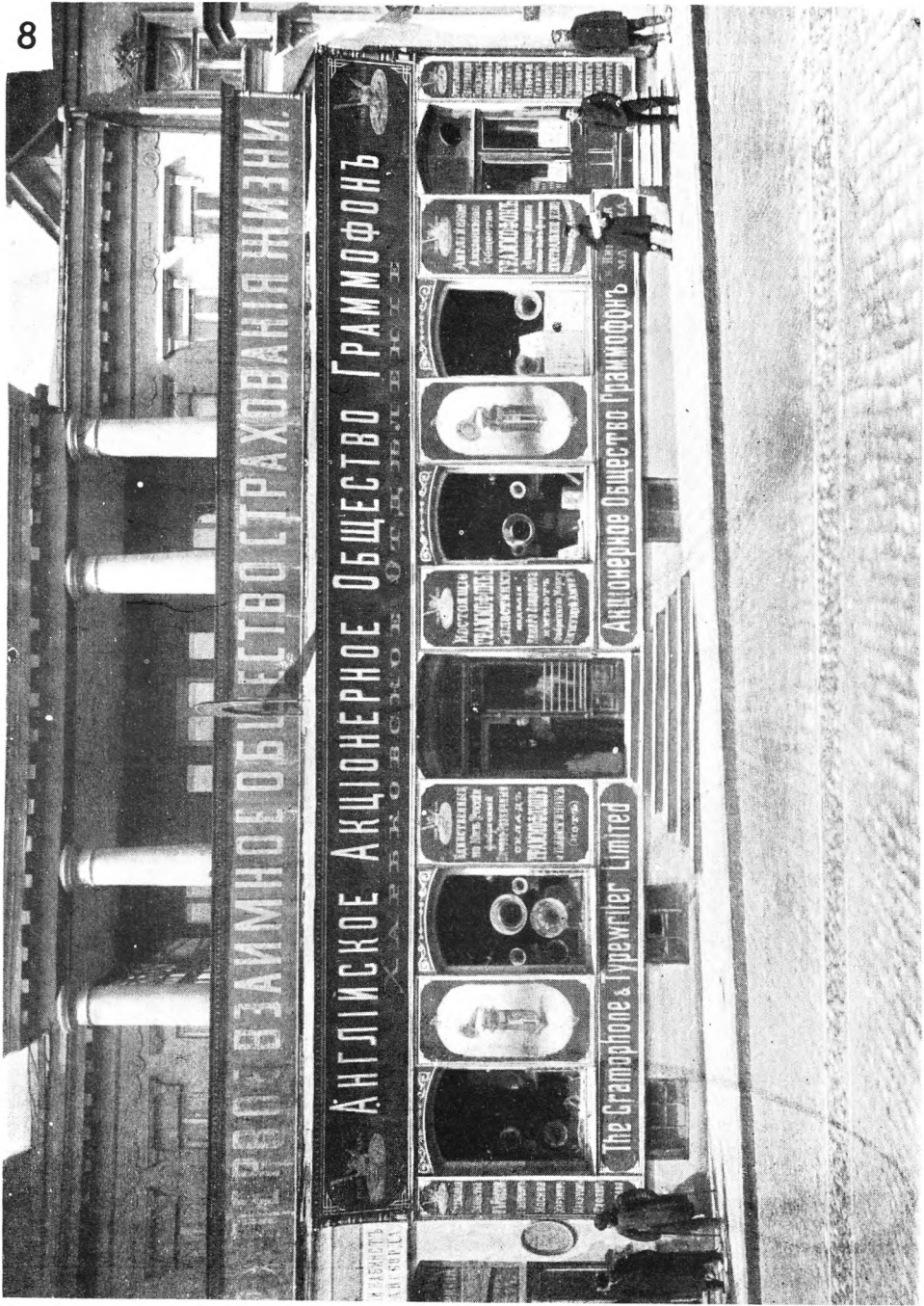
METROPOLE 1091, 1073, 1084, 1093, 1122, 1163 to 1168, 1170, 1173, 1175, 1176, 1178 to 1181, 1184, 1186, 1188 to 1200, 1202, 1204, 1256, 1257, 1278, 1280 to 1284, 1286 to 1288, 1291 to 1296, 1300, 1301 1333 and any numbers beyond.

PICCADILLY 116,254,259,2811,504,589,814,913,928 and beyond

SIMCHA 10003,10005 to 7,10010,10012,10014 to 18,10020 to 24, 10026 to 10036,10038 to 10044,
10046 to 48,10050 to 10053,10055 and beyond

MILBA 10⁶ Any record information about this make. Not to be confused with Gramophone Company's
Melba records.

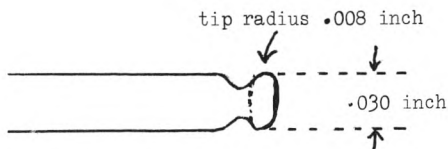
All details about the records above, including matrices will be gratefully received by
FRANK ANDREWS, 46, ABOYNE ROAD, LONDON NW, 10 CHA



The Gramophone Company's shop in Kharkov. The picture dates from c.1907

HELPFUL HINTS

From Mr.D.M.Field :-



Sketch of section through Edison 'Door knob' stylus

In the October issue, Mr.Denne gave a number of helpful hints in an article so titled. However,when he discusses stylus sizes, I feel that the information could mislead some potential 'do it yourself' man.

In the first place, the .008-inch measurement given for the 2-minute door knob does not say whether it is diameter or radius. 'Tinfoil to Stereo' gives the radius of the model C reproducer stylus as "8 mil", i.e. .008-inch, but in fact the major diameter of such sapphires is approx .030-inch. The minor diameter is about .016-inch, i.e. .008-inch radius.

To make the position clear (?), if one cut an Edison stylus exactly in half as in the illustration above, one would see an elliptical section of the door knob with the dimensions as shown.

The reader of Mr.Denne's article might also be confused by the reference to the 4-minute "disc end" stylus which it is said must not exceed .005-inch in diameter. Again it is a question of major and minor diameters. The diameter of the disc itself is quite large;more like .050-inch, but the edge of the disc is radiused to a dimension of about .005-inch (.0047-inch to be exact)

Before someone points out grooves on a 2-minute cylinder are .010-inch apart, do not forget that the grooves are very shallow, considerably less than a 'half-moon' semi-circle. Thus the stylus does not have to 'fit' into a corresponding groove diameter. For this reason, a round glass stylus of about .030-inch diameter would be entirely satisfactory.

From Mr.A.E.Goldsmith:-

I recommend the use of 'B A N R U S T' which is a specially impregnated paper to minimise the risk of rust and, quoting its prospectus, "Impregnated with special chemicals whose only enemy is rust. Ideal for fully protecting engines, boat gear, garden implements, guns, tool kits,etc. No need to wrap articles as long as they are within 12 inches of this unqiues paper.New BANRUST is activated by air so keep articles enclosed as much as is convenient. One square foot protects a space of a foot cubed. Lasts at least six months."

I always line the drawers in which I keep my tools,etc. I find it very effective and it is quite cheap. It is available from ironmongers and toolshops.

Your Editor comments.... I have used this for some time.... Although I keep the motors of my phonographs oiled, I take the added precaution of placing a piece of BANRUST in the bottom of the case. I also kept some steel needles loose in a box with a piece of BANRUST lining the bottom. The needles remained bright and untarnished for at least a year, by which time I removed them.

THE BERLINER FAMILY - - further notes.

Following the publication of the article on the Berliner family in our August issue, we received two letters including further notes on the children of Joseph and Emil Berliner.

The first was from Heinz Wild who says, "Joseph Berliner married Therese Wild who was a sister of my father. I must make a correction in that their daughter Franziska died aged three years. In memory of Klara Berliner, there is in the Historisches Museum am Hohen Ufer, Hannover, exhibited a wonderful pillow-slip, the handiwork of Klara Berliner. Not mentioned in the article, Dr. Anna Berliner, the wife of Siegfried Berliner, an important psychologist, is still alive in Oregon aged 85."

Oliver Berliner wrote saying that Emil Berliner had more children than our article mentioned. Mr. Berliner writes, "Emil Berliner's children were as follows: My father, Edgar M., a mechanical engineer who instead became president of Berliner Gramophone Co., Montreal, then president of its successor, the Victor Talking Machine Co. of Canada, and finally became President of RCA Victor Co., Ltd. My father retired in 1930, a year after RCA had taken over, and at the same time a number of the recordmen quit too. My father formed a loan company to provide for them and then bought a dairy to give them jobs. He later sold the dairy to my mother's brother.

There was Herbert Berliner who formed the Compo Co., Ltd. which in effect was Canadian Decca. Henry A. Berliner, a mechanical engineer who assisted his father in development of a gyrocopter, went on to found some very important aeronautical development and manufacturing firms, most notable of which was the manufacturer of the "Aircoupe", a supposedly spinproof private plane. Alice Berliner was a highly respected theatrical costume designer. Louise

Berliner and her sister Hannah had no outstanding achievements that I know of. Finally Oliver Berliner died at the age of six years and because my father was so fond of him, he named me after him."

ZONOPHONE RESEARCH

We now need EXACT and CORRECT information about Zonophone in America, because when reading both 'From Tinfoil to Stereo' and 'The Fabulous Phonograph' it appears that the authors of both books contradict themselves in their own pages.

We should be grateful if someone can tell us correct answers to -

1. When was the Universal Talking Machine (Manufacturing) Company founded?
2. When was the National Gramophone Company founded?
3. When did the National Gramophone Company become transformed into the National Gramophone Corporation? If possible we need the day, month and year. It is important.

Perhaps someone can assist. Please send the information to Frank Andrews, 46, Aboyne Road, London NW.10 OHA.

Now to ZON-O-PHONE discs.

Having completed the list of Zonophone records produced in Britain by the Gramophone Company circa late 1903 to 1932, we wish to further 'complete' the picture by filling the blanks of the discs manufactured by the companies about which we ask the questions above. The discs are single-sided and come in varying diameters from seven to ten inch. The ten-inch series began at X1. The smaller series began at 1. Blocks of catalogue numbers were allocated to various parts of the world within the two series. Judging by purchases made by your Editor's ancestors, and from advertisements, they could be purchased anywhere in the world. They commenced by looking as Berliner disc with the titles, etc. etched, incised or scratched on. Later, labels of varying colours were used. (Continued on page 22)

WHOSE ANNIVERSARY ?

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E. BAYLY

Several readers and friends have asked, "Whose anniversary is it this year?" "Surely," they have said, "E.M.I. and Polydor International and their associated Companies are not seventy-five years old."

. . . . Let us go back seventy-six years. . . Emil Berliner was ready to spread his embryo company to the rest of the world. His brother Joseph had a telephone factory in Europe where records could be pressed. Hannover was conveniently placed to supply a large proportion of Europe. London was a huge town of many million inhabitants, but equally important, it was also the hub of a world wide 'Empire' from which trade links were already established. Thus it was logical that Emil Berliner and his associates should focus their attention upon the two European towns. One man cannot be in two places at once, so while Emil Berliner was busy in Germany, William Barry Owen came to London and established an office in the Hotel Cecil, which was a high-class hotel which used to be in the Strand. He was looking for potential outlets for the Gramophone (remember that it was a new invention, so there were no "gramophone and record" shops in existence). He was also looking for potential financial backers to start a Company. We assume that Emil Berliner was similarly engaged in Germany. William Barry Owen was not alone in London. He had as an assistant Mr. J. Watson Hawd who later left the Gramophone Company to grind his own axe - but that is another story. . . In addition to preparing the way to establish businesses, both the London and Hannover 'groups' prepared for the Leipzig Trade Fair of the Spring of 1898 where Gramophones were shown. Later that year both the Deutsche Grammophon Gesellschaft and the Gramophone Company were established. We feel that at this honoured distance it is immaterial if the actual formation date of one preceded the other. For a number of years all record pressing was undertaken in Hannover. Discs recorded in London were also pressed in Hannover. In 1900, the German "headquarters - office" was transferred to Berlin, from whence 'control' was established in Austro-Hungary, Russia and the Middle-East. (To appreciate what this meant, refer to your historical atlases to see how far west Russia then stretched, how much the Austro-Hungarian Empire comprised, and that much of the Middle-East was under the domination of Turkey.) Mr. T. B. Birnbaum became Director of the Berlin-based area, and upon his 'promotion' to Managing Director in London, his place in Berlin was taken by Mr. N. M. Rodkinson (yet another who left the Company to 'grind his own axe' !!). Paris was a separate office which also 'controlled' Spain and Portugal, and Italy was separate with its headquarters in Milan. We jump a few years

And so all went along happily until that nasty thing named World War I separated the two 'sections' of the organisations founded by Emil Berliner. The German Company was to have various owners until it emerged as Polydor International as we know it today, maintaining the name Deutsche Grammophon on its series of classical L.P. records.

The British Company had become internationally known by its trade mark "His Master's Voice" and in 1932 decided to merge with the British Columbia 'group' to form E.M.I.

In both Germany and Britain, the production of records is but a part of two larger combines. Although the two groups have grown out of Emil Berliner establishing business in Europe, neither group carries his name, nor the names of the companies which he established. Thus, those groups in existence today have celebrated the 75th. Anniversary of their founding in their present-day names, but reflecting back to their original names.

The notes on this page, are, we admit, merely a skeleton of events written to answer the various questions we have received.

Elsewhere in this issue we show you illustrations of the 'early days' through the courtesy of Polydor International, but some of them were, at the time, used throughout the various branches and spheres of influence of the Gramophone Company. While pressing was all done in Hannover, various national catalogues showed pictures of the Hannover factory with the caption 'a scene inside our factory'. We have seen the picture of dancers beside the River Rhine used outside Germany under such general caption as 'dancing to the Gramophone'.

We know that some of our readers have heard of Mr. Birnbaum and Mr. Rodkinson without having seen their pictures, now through the courtesy of E.M.I. you can all see them! What did early record shops look like elsewhere? Much the same as they did in your own neighbourhood! To prove it, we show you a shop of the Gramophone Company in Russia in circa 1907.

Perhaps a little out of context we nearly overlooked a query..... of which the answer is that until World War I, London was highest authority and Head Office of all the overseas branches, including Germany, although the Directors in each branch had a large measure of autonomy. Even after 1918, much remained to the Gramophone Company, but that forms another story outside our scope in these brief notes We must pass on to -

SEPTEMBER, 1973

In the August issue of the Talking Machine Review, Mr. Kwiecinski's article deplored the lack of recognition of Emil Berliner in Germany today. This was rectified on 18th. September when the German nation, led by Dr. Gustav Heinemann, through the medium of a television programme originating in Hamburg, celebrated the 75th. Anniversary of the founding of the Deutsche Grammophon Gesellschaft coupled with the memory of Emil Berliner.

But let us start our story a few days before that

On Saturday 15th. September, Oliver Berliner, the grandson of the inventor, arrived at Gatwick Airport (just south of London) with his children Tracy and Todd, for a two day break in his journey to Hamburg from Los Angeles. His intention was to show the children London, where he had lived briefly during the mid-1930's and had witnessed the Coronation Procession of King George VI.

Frank Andrews and I met the Berliners as they arrived at their London hotel, weary from their non-stop trip from Los Angeles, feeling the strain a little as one does when flying through "time lines" round the world. Thus we kept our welcoming visit fairly short to enable our new friends to relax for the remainder of the day.

On the Sunday morning we met them again as they finished a leisurely breakfast and then made our way by Underground trains to Buckingham Palace to view the Changing of the Guard ceremony, where an unfortunate heavy rain shower interrupted the proceedings. Again on we went by Underground to Piccadilly Circus to board the 'Sightseeing Bus' - of course, we travelled on the upper deck! On our return to Piccadilly we made our way to Maiden Lane to view the first real Headquarters of the infant Gramophone Company in Britain. Little has changed in Maiden Lane, so Oliver Berliner and the children were able to see just where Emil Berliner and his associates would have walked. Being Sunday, the building was closed, as was Rules Restaurant two doors away, itself unchanged externally since the days when Emil Berliner, William Barry Owen, J. Watson Hawd, Fred & Will Gaisberg would have dined there. (Recall that it was Miss Syria Lamont, a waitress from Rules, who made the first recordings for the Gramophone Company.) I took photographs of the Berliners standing outside 31. Maiden Lane and Rules Restaurant - as well as that posed in St. James's Park, shown on the front cover of this issue.

As the Berliners felt the need of a little fresh air away from the close proximity of streets and tall buildings, we all went by Underground again to Clapham Common where a display of old motor and steam vehicles was being held, and which proved interesting to us all. This over, it was back to the centre of London by Underground again (how young Todd enjoyed the Underground!!) We said our goodbyes and resumed our various ways.

On the Monday 17th. September, Oliver Berliner and his children were received at E.M.I. House by Sir Joseph Lockwood who showed them Francis Barraud's original painting and presented the children with some E.M.I. records. Then the visitors had to leave for the airport to fly to Hamburg ready for

18 th. September, 1973

(and here Polydor International takes up the story)

The 75th. Anniversary Celebration was held in the Hamburg Congress Centre and as well as the Staff of Polydor International, the guests included representatives of public life, the world's recording industry and artists past and present who have appeared on the Company's labels.

The two-part ceremony was introduced by Peter Ustinov who was followed by Dr. Vogelsang, President of Polydor International, Oliver Berliner, conductor Karl Böhm, who spoke on behalf of the artists and Dr. Hans-Werner Steinhausen, former Managing Director of the D.G.G.

Dr. Gustav Heinemann spoke of the 75th. Anniversary of the Deutsche Grammophon Gesellschaft and praised the cultural importance of Emil Berliner's invention and the company he founded in his native Germany.

Oliver Berliner, the only descendant of the inventor now engaged in the recording industry, accepted the award of a golden gramophone on behalf of the Berliner family. This is the highest award presented by Polydor International, D.G.G.'s successor - the award having been instituted by D.G.G. in 1965. It takes the form of a stylised, fixed replica (scale 1:2) of Emil Berliner's original 1887 gramophone.

During the second part of the programme was performed the specially commissioned work " 1898 " for children's voices and instruments by Mauricio Kagel, for which special violins were made and children from Steilshoop School, Hamburg, specially trained. The stringed instruments used in the performance of this work came about as a result of an old photograph which Mauricio Kagel saw showing Bruno Seider-Winkler standing with poised baton in front of a strangely-cramped ensemble. Two horns stuck out from the wall and sitting in the front row were three musicians with over-long bows playing on string type instruments which the caption explained were 'Stroh Violins'.

To celebrate the 75th. Anniversary on discs, the 'Deutsche Grammophon' label is presenting the symphonic works of twelve major composers in a collection titled "The Symphony" consisting of ninety-three L.P. records in twelve sets. This Symphony Edition is accompanied by a lavish 300 page book. Additionally a five L.P. set 'The Early Days' presents great conductors of years gone by (including Arthur Nikisch, Wilhelm Furtwängler and Otto Klemperer) in recordings made between 1913 and 1932. Also, Mauricio Kagel's composition harks back to the early days with its title " 1898 ". We hope to be able to review the 'Early Days' set in The Talking Machine Review in the not too distant future.

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Celebrations were held in Britain too.

During the year, E.M.I. produced its L.P. set, 'A Voice to Remember' which recalled many artists who have recorded for The Gramophone Company and those labels which united with it to

form E.M.I.Ltd. It commences, incidentally, with a song sung by Miss Syria Lamont, the waitress from Rules Restaurant. The set is accompanied by a book of notes amply illustrated. Being a historic year, E.M.I. have also reissued on L.P. recordings of past artists such as Shaliapin and Patti. Perhaps a little late we understand that others are to follow.

Thus we come to

29th. NOVEMBER, 1973

when there was held at the Royal Festival Hall the E.M.I. 75th. Anniversary Gala Concert, attended by an audience headed by The Prime Minister, The Rt. Hon. Edward Heath, MBE,MP., who was accompanied by Sir Joseph Lockwood, Chairman of E.M.I.Ltd. The audience consisted of leaders of public life,artists past and present, representatives of the world's recording industry and its associated press, and staff of E.M.I. Ltd. Your Editor and Frank Andrews were also honoured with invitations. It was fitting,too, that some of the present members of the Barraud family were also invited, and with whom we chatted after the concert.

In the foyer was an excellent exhibition of Gramophones and Phonographs from the Company's collection, devised by Leonard Petts. It was unfortunate that fire regulations caused the exhibition to be squeezed to one side of the foyer, but what was there, was well worth seeing. Among the exhibits were Berliner hand-crank models of varying sorts, a 'Trade Mark' machine, some 'Monarch's' - including that which Captain Robert Falcon Scott took with him to the Antarctic, an Auxetophone, a portable disc-recording machine devised by Alfred Clark. Various early discs were seen, such as 3-inch,5-inch, 5½-inch and the more conventional 7-inch Berliner discs. Also seen was a 5-inch green-labelled Zonophone disc,whose life-span was very short-lived. A couple of Edison phonographs were shown, both in immaculate condition, for they still have their original packing cases and cloth packing! There was also the weight-driven tinfoil phonograph made by the London Stereoscopic Company. Like the Edisons, this machine has been in the Gramophone Company's possession for an extremely long time, perhaps from its beginning, and is in excellent shape. Also included were items by the Gramophone Company more commonly known, but apt for the occasion. One wishes that Mr.Petts had been allowed more space, but he and the Company's art-department who designed and executed the physical side of the display, making captions, etc., are to be highly praised for mounting such an interesting display.(As we mingled among 'the public' we heard other comments supporting our opinion.)

Our British readers probably saw that part of the concert which our television transmitted. Somehow the television did not capture the atmosphere of the occasion. However, as one of the audience, on entering the Hall, I stopped dead in my tracks cemented to the spot, as it were, for there on a 'podium' in front of the organ manual was the giant model of Nipper looking into the equally giant Gramophone. (On another page we show a picture of a real-sized model of Nipper compared with the giant.) I had imagined that this giant model had long since perished, but here it was, revived and dominating the scene.

The Concert was given by the London Symphony Orchestra and the conducting was shared by Sir Adrian Boult and Andre Previn. It opened with a 'Festival Fanfare' written for the occasion by Sir William Walton and performed by Kneller Hall Trumpeters conducted by Lt Col. R. B. Bashford, which was followed by the March: Orb and Sceptre (Walton) conducted by Andre Previn. After this Mr.Previn introduced Yehudi Menuhin who was the soloist for Max Bruch Violin Concerto No.1 in G Minor. In lighter vein, Anneliese Rothenberger and John Brecknock (who will make his debut at Covent Garden this year) absolutely charmed the audience with songs and duets from Franz Lehar's 'Merry Widow' and 'The Land of Smiles'.

After the interval, a warm ovation greeted Sir Adrian Boult who was the conductor for the second part. Andre Previn was the soloist for Mozart's Piano Concerto in C Minor, K 491, and the Concert concluded with Sir Edward Elgar's Overture, Cockaigne (In London Town), Op. 40.

Following the Concert, a 'private' supper-party was held, attended by Mr. Edward Heath and other guests of Sir Joseph Lockwood at which appropriate speeches were made, but your Editor, not being present nor having yet received reports of that part of the evening is unable to include details here.

THANK YOU MR. GORLINSKY

S. GILES

In June, 1952 when Tagliavini gave his first concert in London, a girl friend said that she would like to hear this tenor, so I made appropriate arrangements. When we arrived at the Royal Festival Hall about a half hour before the beginning of the concert, she made things difficult by saying she would like to meet the tenor. So, going to the stage door, knowing in my heart that it would be a waste of time, asked the door keeper if we could see Mr. Tagliavini, at which point a man in evening dress stepped out and informed us that this would be impossible before a concert, but come round afterwards. Pat was a bit disappointed, and I knew that there would be little chance of seeing him after the concert. Anyhow, we went into the concert hall and enjoyed some of the finest tenor singing that I have ever heard. Afterwards we went around to the stage door again. I should say at this point that we did not know by name the man who we saw before the concert and he did not know ours, but we had said that we had journeyed all the way from Brighton to hear the concert. On reaching the door we were met by over a hundred people all wanting to see the great tenor. I said, "Well that's that", to Pat. Suddenly the man whom we met before the concert appeared and called out, "Would those two people who come from Brighton please come this way." I could hardly believe it, but we pushed our way forward, getting through the crowd and followed the man in the evening suit. He led us into a dressing room and there was Tagliavini, looking very tired and sitting with a pile of records, quite a lot of them were the Cetra label which at that time were so sought after by collectors. He was autographing each one for a young man standing by . . . who knows he might himself be reading this. One thing I noticed, Tagliavini seemed to be a "chain-smoker", which surprised me. Pat and I informed him how we had enjoyed the concert and how wonderful we thought his voice. He gave us a tired grin, and after about five minutes we left. It was not until then did we discover the name of the kind gentleman who singled us from the crowd outside. "Mr. Gorlinsky", he informed us.

So, thank you Mr. Gorlinsky, your kindness will never be forgotten.

DIAMOND DISC REPRODUCERS

H. TIEMANN

A note on vertical adjustment of the Edison Diamond Disc Reproducer : Its effects on stylus angle and consequent quality of reproduction.

The instruction book for the Edison Diamond Disc Phonograph stated that when the reproducer is in proper vertical adjustment, the limit pin should ride approximately 5/64 of an inch (the diameter of the pin) below the "cup" of the reproducer. The recommendation that one should consult a dealer if any adjustment were necessary suggested that the matter was of some importance, but no explanation was offered of the consequences of improper adjustment.

Recently I had an unexpected opportunity to examine the effects of improper. In the process of completely disassembling the mechanism for cleaning and lubrication, I had inadvertently "lost" the adjustment position that had existed before I began to work on the phonograph. In order to reach the adjustment position recommended in the instruction book, I had repeatedly to make a tentative adjustment, play a record for a moment, readjust, play, etc. During this process I was able to examine the stylus angle -- and the consequent quality of reproduction -- at several stages of incorrect adjustment.

I have concluded that reproducer height adjustment is a major factor influencing the quality of Diamond Disc reproduction. Importantly, it is a factor that many collectors may easily overlook, for the phonograph will play as well as the typical acoustical machine even when far out of adjustment.

Properly adjusted, the reproducer holds the stylus very nearly at a 90 degree angle to the surface of the record. The stylus angle is little effected by adjustment of the limit pin too near to the cup, for the pin will rub on the cup before major upward adjustment can be achieved. Downward misadjustment, however, can occur over a range of about $\frac{3}{8}$ of an inch, sufficient to greatly alter the angle at which the stylus contacts the record.

With the reproducer properly adjusted, the reproduction of the Diamond Disc phonograph is remarkably good by the standards of its day -- the sound is loud and clear, with less blasting than might be expected and with steady and generally unobtrusive surface noise. At progressively lower positions below the recommended, various problems begin to appear. To my ear, the first change comes as a decrease in loudness, which tends to increase the relative amount of surface noise and decrease the overall clarity. Instrumental details, fragile at best on the acoustical records, tend to disappear, reducing the realism of the music. As misadjustment increases, the surface noise itself increases dramatically, becoming harsh and inconsistent. The actual loudness of the sound probably changes little, but the relative loudness and clarity suffer considerably from the additional surface noise. At a position of extreme misadjustment -- with the limit pin near the top of the "V" formed by the limit loop -- blasting becomes even more pronounced than is common in the worst of lateral-cut records, and the surface noise seems to be further increased. I should point out that the uninitiated collector might find this quality of reproduction tolerable; it is close to what one can obtain from a worn lateral disc played with a worn steel needle.

During my adjustments I played a like-new, but one which I disliked musically, Diamond Disc. No obvious damage was done to either record or stylus, but I assume that such damage would be rather likely after prolonged out-of-adjustment play. Since a simple visual check can determine the need, if it exists, for adjustment itself is a relatively simple task, I believe that every owner of a Diamond Disc machine should give the matter consideration.

To adjust reproducer height, one must loosen a small square-headed lock screw that secures the threaded ball-tipped bottom section of the horn support. This bottom section, which rests in a little cup in the base of the cabinet, may be rotated by inserting a small screwdriver into a hole drilled through it by the factory. Rotation in one direction raises the reproducer position, in the other lowers it. Adjustment should be made, of course, with the machine at rest and the horn held in a position that keeps the reproducer away from the turntable. It is probably wise to adjust the reproducer so that the limit pin rides very slightly below the recommended position; this assures that even if an especially thick or warped record is played, the pin will not rub the cup above it.

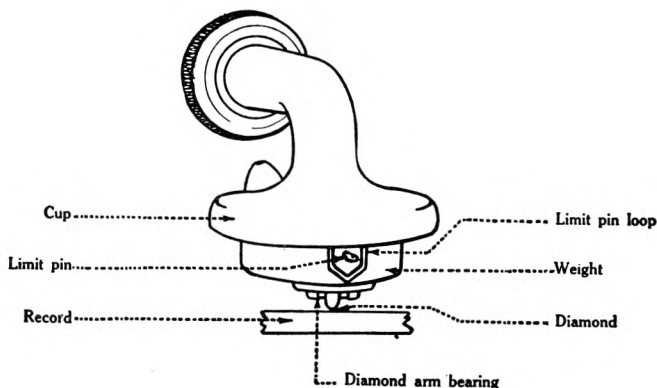


Fig. 2
Reproducer



Fig. 3
Correct position of limit pin in loop indicating (by dotted lines) normal movement of pin.

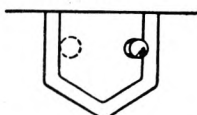


Fig. 4
Wrong positions of pin in loop. Music will repeat or skip.

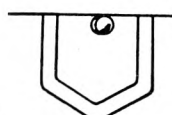


Fig. 5
Wrong position of pin in loop. Records will be cut.

THE ART OF THE SAVOYARD

E.B.

Devoted to artists who appeared in the D'Oyly Carte productions.

This album consists of three L.P. records of transfers from some very rare original 78 rpm discs. It is on Pearl GEM 118/119/120. It is of items recorded between 1900 and 1922.

The production was co-ordinated by the well known authority on Gilbert & Sullivan Operas, John Wolfson, who has written the excellent, amply-illustrated book of notes.

Now to the contents -

Side One. This is devoted to very perceptive recollections of the artists by George Baker. In a flash, Mr. Baker, in very kindly manner, comes to the character and style of singing of the artists, filling in the picture with other relevant observations or memories of events. In my humble way, I give Mr. Baker full marks for the way in which he dealt with such a formidable task. It is a model to would-be biographers and writers.

Side Two. Richard Temple: A more humane Mikado (Mikado), I am a Pirate King (Pirates); Friar of Orders Grey; H. Scott Russell: Would you know the kind of maid (Ida), A tenor all singers above (Utopia); Ilka von Palmy: Butterfly; Isabel Jay: Poor wand'ring one (Pirates); John Coates: Take a pair of sparkling eyes (Gondoliers).

Side three. Henry Lytton: Laughing song, The curate's song (Sorcerer), None shall part us (with Louie Henri) (Iolanthe), Yeomen of England & Imagination (Merrie England), If you give me your attention & Whenever I spoke sarcastic joke (Ida); Courtice Pounds: When a pullet is plump (Chu Chin Chow); Ruth Vincent: Waltz Song (Tom Jones).

Side four. Robert Evett: Is life a boon & Free from his fetters grim (Yeoman), The English Rose

A sprig of Rosemary (Princess of Kensington); Walter Passmore: Fish Song, Big Brass Band, Imagination (Merrie England)

Side five. Walter Passmore: If you're anxious for to shine (Patience), As some day it may happen (Mikado), I have a song to sing o (with Hilda Francis) (Yeoman), A private buffoon (Yeoman); C.H. Workman: The Major General's Song & Softly sighing to the river (Pirate), When you're lying awake (Iolanthe), If you give me your attention (Ida).

Side six. C.H. Workman: On a tree by a river (Mikado), First you're born (Utopia), The small Stree-Arab (Rose of Persia); Leo Sheffield: O why am I moody and sad? & I once was a very abandoned person (with Aileen Davies); Bertha Lewis: There grew a little flower (with Darrell Fancourt) (Ruddigore), Come mighty must (Ida); Sydney Granville: He is an Englishman (Pinafore).

Over the years, the D'Oyly Carte Company has engaged many important singers many of whom were equally well-received in the productions of other composers' works. So, in this anthology of Savoyards we are not restricted to the Gilbert & Sullivan Operas. The reasons are obvious. Some of the singers did not record 'Savoy' material, or, if they did, those recordings are unavailable owing to rarity. But, fate is a mysterious thing . . . take for instance the recordings of Richard Temple . . . those used for this album are the only known recordings of him, and exist as single copies only. We are fortunate to hear these because Temple was featured in the premières of the Gilbert & Sullivan operas in the 1870's and 80's, and the only of the "creators" to have recorded in his original rôle.

It is well-known that Mr. Gilbert was a martinet who required the parts to be played in a certain way, and no 'business' was allowed, nevertheless, these recordings reveal that each of the singers had his/her own idiosyncracies and took a certain licence within those limitations. Having been a frequent attendee of Gilbert & Sullivan performances during my adult life, I find it very interesting to compare the earlier interpretations with those I have seen personally. It is obvious that the D'Oyly Carte Companies keep a tighter rein on interpretations even today. Also, the male lead rôles allow more space for 'business' than the female.

Even so, it was a surprise to me to hear C.H. Workman's 'male coloratura' in "On a tree by a river". John Coates, whose career as a Savoyard was very short, made only one Gilbert & Sullivan recording, "Take a Pair of Sparkling Eyes", which is treated formally but is to me very pleasing. Isobel Jay, whom one associates mainly with musical comedy made an extremely fine version of "Poor Wand'ring One" in 1904, which is included here.

The second earliest Savoyard included is Courtice Pounds who ceated the rôles of Col. Fairfax and Marco, but who in 1895 left to commence a long and successful career in musical comedy and as I have his recordings from Chu Chin Chow, mostly associate him with that show, one of which "When a pullet is plump" is used in this anthology. Having heard many versions of this song, I still prefer Mr. Pounds' for it is taken in a very relaxed manner with charming phrasing. H. Scott Russell was another who appeared in premières and whose Berliner recordings are used here and which are not so frequently seen as his others. The Hungarian Ilka von Palmay is known to have recorded several songs but having been made for the infant Gramophone Company in Budapest, are very rare, so we can but imagine how she sounded in the premiere of The Grand Duke.

The most remarkable Savoyard was Herny Lytton who joined a touring company in 1884 and gave his farewell performance in 1934. The seven songs included here span the years from 1900 to 1922. (He continued to record into the electrical era.) Having understudied George

Grossmith, Sr., and owing to his versatility under the personal direction of Gilbert and Sullivan, he carried an authority with him through the varying personnels of D'Oyly Carte Companies. His personality was exceptional, bringing special comment from George Baker which you must hear for yourself - we must not spoil it for you here. Everything said about Lytton is borne out by the recordings themselves. One assumes that he learned something from Grossmith who was from all accounts an exceptional person and from it built his monumental self.

For many reasons 'THE ART OF A SAVOYARD' is an important set of recordings reflecting the earlier days of a truly British Institution. It is a tribute to the recording engineers that they, possibly with no great eye to posterity, enable us to go back almost to the beginning of Gilbert and Sullivan.

It is available from Pearl Records, 48, High Street, Pembury, Tunbridge Wells, Kent TN2 4NU. The price is £4.95 (inc. postage & tax) (U.S.A. & Canada \$17.50)

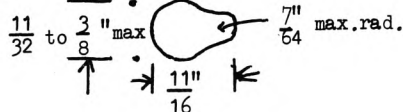
EDISON MAINSPRING DIMENSIONS

Wm. PEARSON

Model	Type of Ends	Width	Length	Thickness	Arbor or core diameter	coiled diameter
Gem 2min.	Pear eye	$5/8$ - inch	11 ft	.55 mm	.312 inch	$2\frac{1}{2}$ inch
Gem 2 & 4 Min.	inner. Loop outer - $\frac{1}{4}$ inch end bore			24G		
Standard, Fireside, Amberola VIII, VI and X.	pear eye both ends	1-inch	12 ft	.30 mm 21G	.375 inch	$3\frac{1}{8}$ inch
Home, Amberola V.	pear eye both ends	$1\frac{9}{32}$ inch	12 ft	.80 mm 21G	.375 inch	$3\frac{7}{16}$ inch
Opera, School, Amberol IB, III.	pear eye both ends	$1\frac{9}{32}$ inch	13 ft	.80 mm 21G	.562 inch	$3\frac{7}{16}$ inch
Triumph, Idelia.	pear eye both ends	2-inch	14 ft	.55 mm 24G	.812 inch	$3\frac{1}{8}$ inch
Amberola 30, 50, 60, 75, 80.	pear eye both ends	1-inch	16 ft	.60 mm 23G	.75 inch	$3\frac{3}{8}$ inch
Diamond Disc Types B & C (all models except early models B80 & C60)	pear eye both ends	$1\frac{1}{2}$ -inch	25 ft	.70 mm 22G	.75 inch	$4\frac{5}{8}$ inch
Amberola IA (2 & 4 min)	pear eye both ends	$1\frac{1}{16}$ inch	20ft	.95 mm 19G	.75 inch	4 inch

*details to
be obtained*

PEAR EYE END HOLES
for 1" width to 2"
width mainsprings.



M I G A I Sergei Ivanovitch. (18th. May, 1888 - 8th. December, 1959)

Russian operatic baritone and teacher. People's Artist of the R.S.F.S.R. (1939). He studied at the Odessa School of Music as a pupil of Y.A.Reider, graduating in 1911. He was given singing lessons by Mattia Battistini during the visits to Russia of the great Italian baritone in 1911 - 1913. From 1912 until 1924 he sang at the Bolshoi Theatre and taught at the Bolshoi operatic studios under Stanislavsky's direction. Between 1924 and 1927 he appeared at the Academy Theatre of Opera and Ballet in Leningrad. He also appeared widely in the provinces, singing (for example) Escamillo in Tbilisi in the Georgian tongue. After 1927 he continued to appear in both in Moscow and in Leningrad. He retired from the stage in 1941 but continued to lead a very active life as a concert recitalist. From 1941 until 1949 he broadcast regularly on the Soviet radio as a soloist, and between 1948 and 1957 he taught at the Moscow Conservatoire where he was appointed a Professor in 1952. He was the author of several books on vocal method and technique.

His rôles included Prince Igor, Mizgir ("Snegurotchka"), Gryaznoy ("The Czar's Bride"), the Demon, Eugen Onegin, Prince Yeletsky ("Pique Dame"), Robert ("Iolanthe"), Don Giovanni, Rigoletto, Miller ("Luisa Miller"), Germont père ("La Traviata") and Amonasro ("Aïda"). For many years he was one of Russia's foremost operatic baritones. He had a rich lyric voice with a range exceeding two octaves & an enviable technique.

He recorded after the Revolution for the Soviet Aprelevsky Zavod, Noginsky Zavod and Leningrad labels.

The above article is copyrighted by Michael Wyler and is an extract from his forthcoming book "Singers of Imperial Russia", a biographical dictionary of Russian singers.

BILLY WILLIAMS RESEARCH... final appeal

It is all of ten years ago that I commenced listing the records of Billy Williams, of whom I had found recordings on many labels. Several times since then I have considered publishing, but then another 'find' came to light. The listing commenced as a discographical challenge, which has developed into a revelation of recording history.

Somewhere along the line Frank Andrews joined me in the research and now the 'complete?' listing is almost ready for publication. Recall that he died in 1915 and up to that date, no other artist had made as many recordings, from which ever branch of entertainment you may chose. There are 148 title entries on nearly 30 different makes. Of all the recording artists none was more advertised in the trade papers or the press. In our publication we hope to include advertisements which will prove the scope of advertising. Thus, whether you are a 'fan' of his, or hate him, it would be difficult to prove that there was a greater financial asset to the recording industry, whether before, during or immediately after the days when his star shone so brightly. Perhaps Stanley Kirkby, the baritone, appeared on as many labels, but he never was given the publicity or captured the public's attention as did Mr. Williams.

Eleven years after his death, one company brought out some of his records as "new issues". His records sold throughout the English speaking world and seem to have spread to many others as well! We make this final appeal which is additional to previous appeals. We should like details of records as listed on the next page

AMERICAN COLUMBIA. We should like details of records other than A1729,A1761,A1787. Matrix numbers as well as titles if possible please..... the same applies to all other records mentioned below. Also, we need details of any with English catalogue numbers prefixed with R. What are the full details of D8883?

LA BELLE. We know of La Belle AL5012. Were there others? - (These would be from Col. masters) U.S.PATHE,We know of 20189,20239,20279,22033,30081,30090,30207,30225,35050.Are there others? We require the MASTER NUMBERS for the following PATHE titles whether they appear on any type of Pathe label or on Diamond Double Discs,Perfect,Actuelle,Gran Free,Vox Humana,Gamages,etc.

*Where does daddy go when he goes out? *Wait till I'm as old as father.

*Since poor father joined the territorials *My girl from London town

Calling AUSTRALIAN & NEW ZEALAND readers. Have you any details of B.W. recordings on Globe, Universal or Vox Humana rec ords. On Rondophone we have only 658, 727, 1022 & 1133 - there should be many more of these! The only Vocalion we have is 739.

On Zonophones in the 3,000 series we have 3042 to 3044,3085 to 3087 and 3090 to 3107. Are there others in the series? Are there any in the EE and EF series? Are there any 12-inch? Are there any other Australian records of B.W.?

Calling our AFRICAN readers. Are there any B.W. records in the Zonophone 4,000 series or any other make ?

Calling our CANADIAN readers. We have had little opportunity to research Canadian H.M.V. but we know of 120057 and 120081. We welcome details of others, or of any other makes.

THESE SMALL MAKES - We know of no B.W. records on the following makes but there should be! Alexander, Heart, Klingsor, Pickofall, Playwell Regent, Silvertone, Unicorn.

OF THE NEXT BLOCK OF MAKES we know of the records listed and wish to know of any additional B.W. records on them - Albion 1336,1024: Apollo 10007/8, 10025,10037: Arrow A43,A46,A47 Ariel Grand 533,591/2,605/6,691/2,712,760,767,818,854,925,927,930,976,1036,1038/9,1040,1883,1885,1887,1976,2060/1,2090/1/2,2101/2/3/4,2146/7/8,4169,9234,24313:Besttone 1401,1406:Besttone overstock with Pioneer C7:Coliseum Record all up to 1199,1257 to 1262,1267,1270/1/2:1296/7/8,1301/2/3/4,1325 to 1329,1335 to 1345:Curry Gram.Record 30/1: Dacapo 451/2: Diploma C60 to C62: Exo D576:Famous 257/8/9: Invicta or Guardsman 256: Hibernia 80: Homochord(green label)4081 to 4090,4098,4111/2,4122,4124,4134/5/6,4150/1/2 4173/4/5,4207,4228. Homophon(e) all up to 1258: John Bull B7,B8,B31,B66,B89:Leader 634, B31: Lyceum 046 to 050: Lyric 251,272,681: Lyricphone 504: Mellophone 193,247:National=(10 1/2-inch) 1001:National (10inch) & National Scala Special 232 to 235,266(but the letters A to H need clarification:Parlophone E5480/1: Pelican P54 to P57:Philharmonic 111 to 115:Phoenix 037 to 042,069,070,091,093:Pilot/Polyphon 5712/3:Pioneer C2,C7: Robeyphone 657:Reg-Zono T911,T1683:The Stars 95: Tower 186,191,210,217,225,256. Victory B7,B8,B31,C60 to C62. Valkyrie 766.

WE ARE CONFIDENT that we have all discs issued in Britain of these makes,Beka,Cinch,Columbia, Columbia-Rena,Favorite,Jumbo,Odeon,Regal,Twin,Zonophone. We have all Edison cylinders.

ODDS & ENDS Who can tell us the songs in the Jumbo 801 selection "Some of the best by one of the best" pts 3 & 4. Matrix numbers too, please. They commence LXO.

SCALA 267. We have only one title, 'Postcards' what is the reverse?

HOMOCHORD 4088. We have only one title 'That's a jolly fine song' what is the reverse?

CYLINDERS. Has anyone B.W. on a make other than Edison? Pathe is a small possibility.

MATRIX numbers are required for Columbia(Renas) 1728,1751,1885,2227.

PHOENIX. What is the catalogue number of 'Lets all go mad' and 'Take me where there are no eyes'. Please send all information to Frank Andrews, 46 Aboyne Road, London NW 10 OHA; or to Ernie Bayly, 19 Glendale Road, Bournemouth BH6 4JA.

Research - small Berliner discs

Having become absorbed in my researches into the "labels" of seven - inch Berliner discs I should like to extend my enquiries into Berliner discs of smaller diameter, - from any part of the world. The smaller diameters were 3", 5", 5½". Please send me full details of what you have, describing everything which is on the front and back of the records, saying which diameter. If it is 3", say whether the centre hole is circular or keyhole shaped. You may send these details anonymously if you wish. P.G. Adamson, The Computing Laboratory, St. Andrews University, St. Andrews, Fife KY16 9SS.

* * * * *
 continued from page page 10 ZONOPHONE RESEARCH

Additional to the Companies named by our numbers 1, 2 & 3, there will be some having somewhere on their label a legend "International Zonophone Company" with also (but not always) New York, Berlin, S. Petersburg, London, Paris, Milan, etc. The backs may be plain or have pressed upon them conditions of lease of the Universal Talking Machine Co.; or they may have various Zonophone designs; or Ullman Frères, etc. Please describe the backs as well as the fronts when sending in details. The Zonophone legend on the label may be in the language relative to artist/material recorded upon it, e.g. Disque Zonophone, Disco Zonofono, Disco Reale, etc. We know what is in R. Bauer's "Historical Records". Have you any variants?

We do not expect many of the labels to be green. The records will be single-sided. We expect all catalogue numbers to be between 1 and 13,000, for seven - inch and 'miscellaneous' diameters. The ten-inch discs will range between X1 and X-a few thousand. We have not determined a highest possibility. All types of music are intermingled. All of the discs were recorded pre-Gramophone Company or Victor Zonophones.

Please send all details to Ernie Bayly, 19, Glendale Road, Bournemouth BH6 4JA or to Frank Andrews.

RECORD REVIEWS

E.B.

WORLD RECORDS SH.169

"JOSE COLLINS as THE MAID OF THE MOUNTAINS" (and other successes from 'A Southern Maid', 'The Happy Day', 'Sybil', 'The Last Waltz')

From 'The Maid', artistes, José Collins, Thorpe Bates, Lauri de Frece, Mark Lester, Mabel Sealby. 1. Live for today (T.B.) 2. My Life is Love (J.C. & T.B.) 3. Farewell (J.C.) 4. Love will find a way (J.C.) 5. Dirty Work (L.F. & M.L.) 6. A Paradise for Two (J.C. & T.B.) 7. Husbands & Wives (M.S. & L.F.) 8. A Bachelor Gay (T.B.) 9. I Understood (L.F.) 10. Over here and over there (M.S. & L.F.) 11. Every bit of Loving (J.C.) and 12. I want the Sun and Moon (J.C. & Claude Fleming) - both from 'A Southern Maid' 13. Bohemia (J.C.) from 'The Happy Day' 14. I Like the Boys (J.C.) from 'Sybil' 15. Love the Minstrel (J.C.) and 16. Just for a While (J.C.) both from 'The Last Waltz'.

Anyone interested in the musical theatre will know of 'The Maid of the Mountains' which ran for 1,352 performances with its star José Collins, whose leading man was Thorpe Bates. The show was a great landmark. Miss Collins captivated her audience completely with songs composed by Harold Fraser-Simson with additional numbers by James W. Tate. Despite the 'additional' label the songs so fitted the production to become truly integral and equally remembered still.

When I received this record for review I was about to write to Mr. George Baker the well-

known doyen of baritones. In my letter I remarked upon the quality of Miss Collins' and Mr. Bates' voices. Within a few days I received Mr. Baker's reminiscences :-

"José Collins. What joyous and histrionic memories her name recalls. I first heard her as a youth when she appeared at the Tivoli Music Hall as a single act. We heard of her next in musical comedy in New York. As a daughter of Lottie Collins she inherited her mother's gift of showmanship plus her own lovely voice: a voice she used with such technical skill that in spite of continuous use it retained its excellent quality until the end.

Thorpe Bates. He was a concert singer who came into the theatrical arena when well on in his career. He was a most effective baritone, his singing having a grip and bite that could be quite thrilling. I recall his singing of "Fishermen of England" in "The Rebel Maid". He had no great gifts as an actor but he had a commanding presence and a convincing way of singing. It was Russell Hunting who said that the singers he had chosen to make records had all been successful in their careers, the only exception being Thorpe Bates who he had "turned down" but later proved himself a popular singer of songs. Thorpe Bates' records do not quite capture the actual sound of his voice. It is difficult to explain, but maybe Russell Hunting was right. It was the quality that caught Hunting's ear."

We can only assume that Russell Hunting (a pioneer recording engineer) was listening for a voice to suit the recording horn. That quality cannot be completely judged from the records reissued here. I have all of the Collins/Bates "Maid" songs on the original Columbia records in fine condition - but the voices are distant and the records "surfacry" despite the condition. Mr. John Wadley, who transferred from the original 78's has done a good job and has eliminated much unwanted surface noise, but obviously had his problems!

I am not implying that the reissue is 'unlistenable'.... Quite the reverse. When I first heard these José Collins and Thorpe Bates songs I knew immediately why 'The Maid of the Mountains' was such a success. Here we have the magical combination of good songs sung by 'principals' whose voices were well above the average. Those voices have a good range, control and convey a sense of drama through the words. Sit down, listen attentively and I'm sure you'll agree. Even if Thorpe Bates was deterred by the recording horn and even if the originals were a little 'distant', his quality as a singer is evident.

Just as the 'straight' parts were entrusted to two fine singers, the 'comic' parts seem to have been capably portrayed by Mabel Sealby, Lauri de Frece and Mark Lester. Strangely, although I have "found" several of the Bates & Collins records when 'junking', I have never found any of the comic songs. Perhaps many people could only afford to buy the records of the principals, or they were more enchanted by the romantic songs!! It was nice to hear "Husbands and Wives" sung properly. This seems to be a tune that orchestras rush through at breathtaking speed when playing a selection from 'The Maid'.

Moving on to Miss Collins' other successes on this record, only one is a duet: 'I want the Sun and Moon', with Claude Fleming whose voice I had not heard previously but enjoyed immediately. It is a romantically haunting tune.

Before launching José Collins in 'The Maid', she was introduced to London's public in "A Happy Day". When we hear 'Bohemia' - her big number in it - it is not surprising that it received a tumultuous reception.

All of the other songs in this collection are delightfully sung. 'I like the boys' is appropriately 'saucy'. The last two items were better recorded originally and were more 'forward'. "Just for a While" makes a very fitting end to the record. It is a delightful, whistful song which sends you away humming it to yourself just as you do from a good show or concert.

The last two songs are accompanied by the Gaiety Theatre Orchestra conducted by Hubert Bath, while the others have Daly's Theatre Orchestra conducted by Merlin Morgan. The excellent sleeve notes are by Sir Geoffrey Harmsworth.

WORLD RECORDS SH.176

A. BINNIE HALE in 'NO NO NANETTE' with Irene Brown, Seymour Beard, Joseph Coyne & George Grossmith.
B. STANLEY HOLLOWAY & IVY TRESMAND in 'HIT THE DECK' with The Prince Sisters, The Barry Twins and The Kit Kat Band.

- A. 1. Too many rings around Rosie (I.B.) 2. I've confessed to the breeze (B.H. & S.B.) 3. I want to be happy (B.H. & J.C.) 4. No No Nanette (B.H. & Chorus) 5. Tea for Two (B.H. & S.B.) 6. You can dance with any girl at all (I.B. & G.G.) 7. Where has my Hubby gone Blues (I.B.) 8. Take a little One-step (B.H. & G.G.) The Palace Theatre Orchestra conducted by Percival Mackey.
B. 9. Introduction and Join the Navy (S.H. & Chorus) 10. Fancy me just meeting you (I.T. & S.H.) 11. Shore Leave & Lucky Bird (Orch.) Loo-Loo (I.T. & Chorus) 12. Why, Oh Why? (P.S., B.T. & Chorus) 13. Sometimes I'm Happy (I.T. & S.H.) 14. Why, Oh Why? and Hallelujah (K.K.B., Orch, B.T. & P.S.)

The London Hippodrome Orchestra conducted by Joseph Tunbridge

No No Nanette.
It was refreshing to listen to these recordings of the original 1925 London production. As Mr. Peter Orchard says in his sleeve notes "No No Nanette" started the vogue for quick fire musical comedy in the modern manner! It ran for 665 performances and was a landmark in the history of musical comedy just as "The Merry Widow", "The Maid of the Mountains", "Oklahoma" were in their decades.

The show was dressed in the latest fashion and had a fine cast, as listed above. Additional but not recorded were Marie Hemingway and Vera Pearce. Joseph Coyne (the original English Danilo in 'Merry Widow') and George Grossmith had played leading parts for years. However, 'No No Nanette' was to make Binnie Hale.

Vincent Youmans music is very light and capricious aptly suiting the plot which is a tangle of innocent husbands suspected of flirting and a ward who wishes to be allowed to act her age like her 'Charleston-type' friends. I imagine that most readers know Youmans 'Tea for Two' and 'I want to be happy'. Both are taken at a sensible speed here and sung by Binnie Hale with Seymour Beard and Joseph Coyne respectively. Since receiving this record for review I have also found myself charmed by 'I've confessed to the breeze' (Hale & Beard) and whistling 'Take a little one-step' (Hale & Grossmith).

Hit the Deck, (London, November, 1927), was the vehicle which gave Stanley Holloway his first major part in musical comedy after being a member of the highly successful "Co-Optimists". Also in the cast but not recorded were Sydney Howard, Bill Rego and Alice Morley. With Ivy Tresmand they provided Youmans with his second triumph. The plot of the show, in a sentence, tells of coffee-house-proprietress Loo-Loo's (Ivy Tresmand) pursuit across the world to track down seaman Bill Smith (S. Holloway) with whom she has fallen in love.

Several of the songs in the show had been written previously but with changed lyrics now became successful. Such were 'Hallelujah' and 'Sometimes I'm Happy', which are the best remembered. 'Fancy me just meeting you' was an additional number for the London production with lyrics by the veteran partnership Weston & Lee and is another song which started me whistling around the house!

Ivy Tresmand and Stanley Holloway have the majority honours on records. 'Why, Oh Why?' a comedy number by supposedly Chinese girls, The Barry Twins and the Prince Sisters, seems a little dated now.

Youmans music is equal to that of Berlin, Gershwin, Kern, Porter, etc., but ill health and early death afforded him little time for fame. He had no other great stage success and his songs for the Ginger Rogers/Fred Astaire film 'Flying Down To Rio' (notably, 'The Carioca') were virtually the end of his professional career.

In their original 78 rpm form, I have found a few of some of the 'No No Nanette' records but none at all of 'Hit the Deck' . . . this is out of several thousands of discs turned over in secondhand, etc. shop during, say, the last ten years . . . which I feel gives an indication of their availability. Thus we must be grateful to World Records for making these memorable shows available to us in their original unadulterated form. Again John Wadley has remastered from the originals very well.

WORLD RECORDS SH.170

GRACIE FIELDS - STAGE AND SCREEN

At the Holborn Empire 11th. October, 1933.

There's a cabin in the pines, Whiskers and all, The Punch and Judy show, The Rochdale Hounds, May Morn, Out in the cold cold snow, I can't remember, Sally, Stormy Weather.

Film Successes

Fall in and follow the band (Sally in our Alley), Happy Ending, My Lucky Day, Heaven will protect an honest girl (This week of grace), Sing as we go (Sing as we go), Love is everywhere, Mrs. Binns's Twins (Keep Smiling), Danny Boy, Grandfather's Bagpipes, Wish me luck as you wave me goodbye (from film soundtrack of Shipyard Sally)

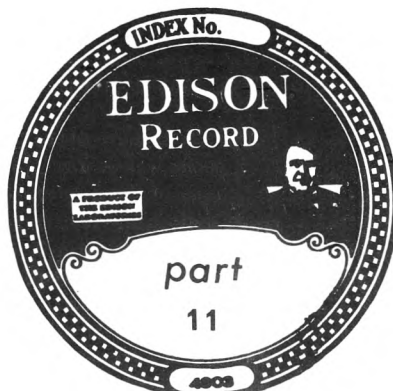
Miss Fields was another whose stage career began as a child. By the age of sixteen she had appeared as a solo act in Music Hall, and after playing in a touring review company, became a star overnight in 'Mr. Tower of London' which opened at the Alhambra, Leicester Square in 1922. By the end of the 1920's she had become one of the biggest "box-office draws" in Britain, appearing in reviews or as a solo act. We are fortunate that the H.M.V. mobile unit recorded an actual performance at the celebrated Holborn Empire - affording us audience reaction and her reaction to it. The act was a compilation of songs popular at the time, including a tender 'Punch & Judy show', and extended, amusing 'Rochdale Hounds', (what a pity we cannot see the 'business' going on at the time), as well as a gayed version of 'May Morn' (Denza).... and the expected 'Sally'.

The examples of Miss Fields' film successes are a collation of straight and comic songs including three from a film soundtrack. We hear the voice that could at one moment be a coarse parlando in Lancashire accent and then sail right up the musical scale in pleasant soprano tones. Five items included were composed by Harry Parr-Davies who acted as her pianist for several years. Of them 'My Lucky Day' and 'Love is everywhere' are particularly pleasant, and delightfully sung. 'Sing as we go' became a patriotic song and a boost to the morale in the then depressed industrial areas; while 'Wish me luck as you wave me goodbye' took on a more poignant significance during World War II.

Miss Fields is a typically British entertainer, mixing humour and straight song with sincerity, whose warm personality made her 'Our Gracie'.

The original records have been remastered successfully by John Wadley, making this cross section of Miss Fields work a highly desirable souvenir.

EDISON DISC MASTERS BY RAYMOND WILE



Continued from page 235,
T.M.R. 23, August, 1973
(Copyright, 1973, by Raymond Wile.)

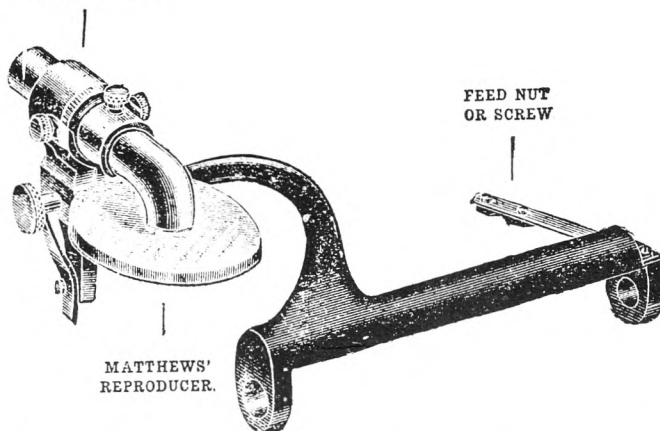
11. Jul. 12. New York, 10", 1116, S1, S2 Wait till the clouds roll by Walter Van Brunt & Chor.
Issued on 80056. (Remade on matrix 2936 as solo
by Len Spencer)
Reed Orchestra
- New York 1117 Les Sirens - waltz
(see matrix 2136 for Brass Orch)
- 10", 1118, S1 EXPERIMENT = There is a plated master of S1
- Jul. 12. New York 1119, S1, S2, S3. Apple Blossoms Concert Band (reed only)
(See matrix 1261 for String)
15. Jul. 12. New York, 10", 1120, S1, S2, S3. Baby Rose Walter Van Brunt
issued on 80036, 80084
- 1121 EXPERIMENT OR TRIAL ?
- 1122 Tracked blank
22. Jul. 12. New York, 10", 1123, S1, S2, S3. Some Day Elizabeth Spencer
Plated masters of S1, S2. Issued on 50044, 50055
23. Jul. 12. New York, 10", 1124, S1, S2 Maria - La Media Noche Concert Band (reed only)
Plated master of S1. Issued on 80090
- London 10", 1125, S1, S2 Tannhauser - Dich Teure Halle Aino Ackté
- London 10", 1126, S1, S2 Prophete - Ah! Mon fils (see 2762) Marie Delna
- London 10", 1127, S1, S2 Carmen - Seguidilla Marie Delna
- London 10", 1128, S1, S2 Manon - Addio a nostro . . . Adelina Agostinelli
Hold, then finally rejected
- London 10", 1129, S1, S2 Thaïs - O messaggio di Dio Adelina Agostinelli
Hold, then finally rejected
- London 10", 1130, S1, S2 Madama Butterfly - Un bel di Aino Ackté
Accepted
- London 10", 1131, S1, S2 Favorita - A tanto amor Viglione Borghese (bar)
- London 1132 Trovatore - Il balen Viglione Borghese (bar)
- London 1133, S1, S2 Poliato - Di tua beltade Viglione Borghese (bar)
- London 10", 1134, S1, S2 Lorely - Da che tulla mi Adelina Agostinelli
Hold, then finally rejected

London	10"	1135,S1,S2	Ernani - Oh, de' verd anni	Viglione Borghese
London	10"	1136,S1,S2	Der Vogel im Wald (Rejected)	Melitta Heim
London	10"	1137,S1,S2	Dorfschwalben ans Österreich Gesang - Walzer S1 approved but later rejected	Melitta Heim
London	12"	1138,S1,S2	Mignon - Kennst du das Land? There is a master wax of S1	Melitta Heim
London	12"	1139,S1,S2	Die Huguenottin - Aria der Königen.Oglücklich Hand There are master waxes of S1,S2.	Melitta Heim
London	12"	1140,S1,S2	Iris - Ho fatto ein tristo sogna There are master waxes of S1,S2	Adelina Agostinelli
London	12"	1141,S1,S2	Samson et Dalilah - Mon coeur s'ouvre There is a test of S1 on ED12-60 and a master wax of S2	Marie Delna
London	12"	1142,S1,S2	Werther - Les lettres Werther! Werther! There are master waxes of S1 and S2	Marie Delna
London	12"	1143,S1,S2	Les Troyens - Air de Didon There are waxes of S1 and S2	Marie Delna
London	12"	1144,S1,S2	Sapho - O mia lyre immortale	Marie Delna
London	12"	1145,S1,S2	Pagliacci - Prologo There is a master wax of S1	Viglioni Borghese
London	12"	1146,S1,S2	Ballo in Maschera - Eri tu There is a test of S1 on ED12-61 and a master wax of S2	Viglioni Borghese
London	12"	1147,S1,S2	Faust - Aria dei gioelli There are master waxes of S1 and S2	Adelina Agostinelli
London	12"	1148,S1,S2	Mignon - Nonosci il bel suol There is a master wax of S2	Adelina Agostinelli
London	12"	1149,S1,S2	Faust - Air des bijoux There are master waxes of S1,S2	Adelina Agostinelli
24.Jul.12.New York.	10"	1150,S1	In the valley where the bluebirds sing Issued on 50012,50033,50062	Alfred D.Shaw & Ch.
New York.	10"	1151,S1,S2	As we parted at the gate Issued on 50043	Harvey Hindermeier & Donald Chalmers
London	10"	1152,S1,S2	Die Masken Ball - Pagenarie lasst ab mit fragen Rejected	Melitta Heim
London	10"	1153,S1,S2	Troubadoren - Kerker arie(In deines kerkers)	Melitta Heim
London	10"	1154,S1,S2	Tosca - Gebet - Nur der Schöne leit Rejected	Melitta Heim
London	10"	1155,S1,S2	Der Kleine Frau Schmetterling(rejected)	Melitta Heim
London	10"	1156,S1,S2	Cavaleria - Voi lo sapete Issued on 82039	Marguerite Sylva
London	10"	1157,S1,S2	Manon - Adieu notre petit table ("weak")	Marguerite Sylva
London	10"	1158,S1,S2	Pagliacci - Ballatella Rejected by Edison	Marguerite Sylva
London	10"	1159,S1,S2	Herodiade - Il est doux,il est bon Passed & issued on 82039	Marguerite Sylva
London		1160,S1,S2	Manon - Je suis encore -passed-	Marguerite Sylva
London		1161,S1,S2	Boheme - Addio senza rancor "weak" passed	Marguerite Sylva

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25.Jul.12.	New York.	1162,S1,S2	Pansy Blossoms	Harry Anthony & Chorus
25.Jul.12.	New York.10"	1163,S1,S2	Good bye sweet day	Helen Clark
		1164,	EXPERIMENT or TRIAL	
26.Jul.12.	New York.10"	1165,S1,S2	Her bright smile	Harry Anthony & Chorus
29.Jul.12.	New York.10"	1166,S1,S2	Dearie	Helen Clark & R.Festyn Davies
			Rejected	
29.Jul.12.	New York.10"	1167,S1,S2	Oh! Promise Me	R.Festyn Davies & Chorus
			Rejected	
30.Jul.12.	New York.10"	1168,S1,S2	Oh! That we two were Maying.	Helen Clark & Edwin Shedden
			Rejected	
	New York	1169,S1,S2	Prelude Arabesque - Butterfly	André Benoist, piano
			(Made over)	
	New York	1170, S1,S2	Kathleen Mavourneen	R. Festyn Davies & Chorus
			Rejected	
		1171	EXPERIMENT	
1.Aug.12	New York	1172,S1	EXPERIMENT - Claribel - Take back your heart	
			Rejected	Helen Clark and Chorus
		1173	EXPERIMENT	
		1174	EXPERIMENT	
Aug.12	New York	1175,S1,S2	Enduring young charms	R. Festyn Davies & Chorus
7.Aug.12	New York.10"	1176,S1,S2	And a little child shall lead them	
			Issued on 80077	Walter Van Brunt & Chorus
10.Aug.12.	New York	1177,S1,S2	Dream of the Tyrolienne	Venetian Instrumental Trio
5.Aug.12.	New York.10"	1178,S1,S2	Marguerite	Royal Fish & Chorus
			Issued on 50042,50070. Made over on matrix 2646	
5.Aug.12.	New York.10"	1179,S1,	Whisper and I shall hear	Elizabeth Spencer
			Issued on 80081. Made over on matrix 2929	
8.Aug.12.	New York.10"	1180,S1,S2	Where the morning glories twine around the door	
			Issued on 80028,50024,50062	Royal Fish & Chorus
			Made over on 3223	
8.Aug.12.	New York.10"	1181,S1,S2	Silver Bell	Helen Clark,Edwin Shedden & Chorus
		1182,S1	EXPERIMENT - Montrose March	Reed Orchestra
		1183	EXPERIMENT or TRIAL	
		1184,S1	EXPERIMENT - Merry Wives of Windsor.	Reed Orchestra
		1185	EXPERIMENT	
		1186	Oh! That we two were Maying	Helen Clark & Edwin Shedden
		1187	TRIAL	
		1188	TRIAL	
	New York	1189	Hejri Kate	Gregor Skolnik
		1190	TRIAL	
14.Aug.12.	New York.10"	1191,S1,S2	Robin Hood (De Koven) - Oh! Promise Me	
			Issued on 80055. Made over on 3021	
14.Aug.12.	New York.10"	1192,S1,S2	Harbour of Love (rejected)	Edwin Shedden & Chorus
	New York.	1193,S1,S2	Martha - Overture (rejected)	String Orchestra
	New York.10"	1194,S1,S2	Wilhelmina Waltzes	American Symphony Orch.
			Made over takes F,G,H. Issued on 80049	
			Made over on matrix 3336	
	New York	1195,S1,S2	Wedding of the winds (rejected)(see 1256)	String Orchestra

RAWLINSON
SOUND TIGHT JOINT.



VIEW OF THE LAMBERT COMBINATION,
Fitting a "Home" Phonograph.

Read these INTERESTING FACTS.

THE reason for moulding Records is that a much harder material can be used than is the case when they are "duplicated" by the cutting process. The harder material permits of a heavier reproducer being employed which presses into the sound line and brings out the Record clear and full.

The Lambert Record being non-friable, solid and unbreakable, a heavy or weighted reproducer can be used to the best advantage and without danger of damaging the Record.

We recommend possessors of other machines to use the **MATTHEWS' REPRODUCER** which will reproduce all records better than anything yet attempted, but to those thinking of purchasing a Talking Machine, we recommend the "**LAMBERTPHONES**" fitted with the Lambert Combination.

The Entertainer machine is crank wound and can be wound from any position whilst running, the key being on top of the machine instead of at the side as is generally the case. The Reproducer is self-centering on the Record.

The "**LAMBERTPHONE**" fitted with Matthew's Reproducer has a simple and easily repaired diaphragm. It embraces absolutely the latest practice in Phonograph construction and is sold by the dealers.

It is now generally admitted that a large horn gives the best and most natural result from any Record and we recommend that a 30 inch horn, at least should be used. This can be supported by a Table or floor stand or suspended by a cord. A rubber sound tight connector should always be used with the horn.

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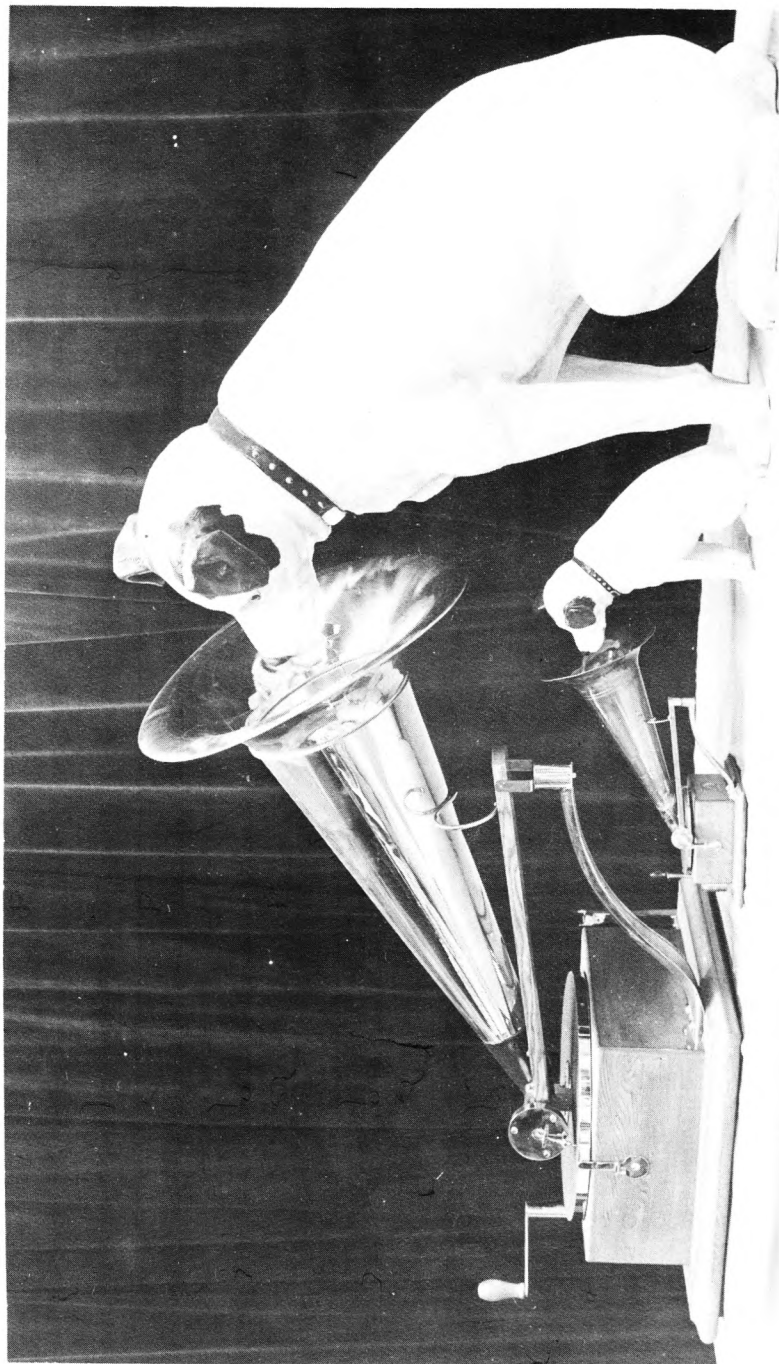


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The inside page of the Christmas card sent out by the Gramophone Company, December, 1910



The giant model of the H.M.V. trade mark compared with an "actual size"
(Photograph by the courtesy of E.M.I. Ltd.)



T. B. Birnbaum



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HANNOVER, *Nov 11th*

A notepaper heading of Joseph Berliner's Telephone Factory of 11th. November, 1899

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Deutsche Grammophon-Gesellschaft

mit beschränkter Haftung

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Kniestrasse 18.

A notepaper heading of the infant Deutsche Grammophon Gesellschaft of 9th. January, 1899.
Both 'headings' above give the address of Kniestrasse.18.



J. Berliner

(H.WILD)



N.M. Rodkinson